

# KERAMIC STUDIO

Vol. XVII, No. 2.

SYRACUSE, NEW YORK

June 1915



It is quite a problem for us to find room in the Magazine for all the material we have on hand. We think that we have now in our stock something like 300 unused designs. We are constantly offered more, and many good ones, which we must refuse. We also receive regularly illustrated articles of exhibitions, class work, etc., and we have so little room for them that, however interesting they may be, we have to postpone their publication from month to month until they finally appear five or six months behind time.

There would be a very simple remedy to this congestion, an enlargement of the Magazine. We have always had in mind the enlarging and improving of *Keramic Studio*, and, as a first important step in this direction, we began last fall to give in every issue, besides a naturalistic supplement, an extra color study. If some subscribers say that there are enough designs in each issue of the Magazine as it is, all will agree that the more color work it contains, the more useful it will be to them. But, as you all know, color engraving and printing is extremely expensive.

Now what was the result of our change last fall, of that extra color study we have been giving ever since? We have been flooded with letters of congratulation and appreciation. This is very gratifying, but, when we turn to the subscription list, we find that, if the change in the Magazine has brought an increase of subscriptions over last year, this increase does not cover *half the expense* of the extra color study.

And why is it that with so many letters of praise the increase in subscriptions is so small? There are many reasons. One is that business in a general way has been poor all over the country. We do not remember a single year when we have had so many letters from old subscribers saying that they like the Magazine, that they want it, but cannot afford to subscribe at present. We realize very well that times have been hard and we sincerely hope that the predictions made everywhere of better times coming after the war will be realized. At the same time it seems to us that a china decorator who must anyway buy the materials she needs in her work, should manage in some way to scrape \$4.00 a year or \$1.10 every three months for a subscription to *Keramic Studio*, and that it will pay her to do it.

The true reason why the subscription list is not increasing as it should, is deeper and more permanent than the temporary set-back of hard times, and it is this: *Keramic Studio* has never been able, in good times any more than in hard times, to carry its subscription list to average over 5,000, but it is read and used every month by more than 20,000 decorators.

We know this absolutely, because we receive so often letters from teachers, good friends of the Magazine, saying that they cannot get pupils to subscribe, as pupils find it much simpler to use the teacher's copy in the studio. We have seen in a public library copies of the Magazine so soiled and torn from constant use that they were only fit for the waste basket. And that is the whole trouble, the whole question in a nutshell. Our best, most constant subscribers are the people in small places who can-

not find the Magazine in any other way than by subscribing themselves. In larger cities one copy of *Keramic Studio* is used by 5, 10, 15 or 20 people.

Now this is all wrong, and it shows that some china decorators lack absolutely this spirit of co-operation which is revolutionizing modern business, and which proclaims that the old *everybody for himself* business system does not pay in the end.

Just as it would be in the end suicidal for us to keep in our pocket all the profit which would result from an increase in our circulation, instead of giving subscribers a reward for their support in the form of enlargement and improvement of the Magazine, so it is narrow, shortsighted policy for decorators to give us only a half-hearted support, to think that a word of praise is enough as long as they can find a copy of the Magazine somewhere, at the Library or at a friend's or in the teacher's studio, without subscribing themselves.

Do you realize that this amateur china decoration, which is a means of livelihood for so many of our women, is an uncertain and difficult business? It can subsist only if it has a quality of hand work which the factory product lacks, and this quality of design china decorators will never acquire if they are left to themselves, if there is not co-operation of some kind between them, if there is not something to guide them, to hold them together. Club work is a great help, but club work is really successful and helpful only in large cities. A Magazine can do more because it reaches so easily every little place, every individual studio.

At the time *Keramic Studio* was born, sixteen years ago, everybody thought that amateur china decoration in this country was dying out, simply because the old Magazine, the China Decorator, which had been for a while prosperous and helpful, was going rapidly to pieces from bad management. *Keramic Studio* probably did more than anything else to revive a business which we see today flourishing in every city of our country, and it can do still more for it. We know it, we realize very well the weak points of our Magazine, that black and white designs with written treatments are not by far as helpful as designs showing the colors, that there is no limit to the number of improvements which could be made in that line alone, in color work, but that these improvements are impossible as long as the subscription list remains around 5,000. We know what should be done, but we cannot do it alone, you must help us. On your active, whole-hearted co-operation depends the successful carrying out of these improvements we have had in mind for a long time. Think it over.

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We have just received the following communication from C. F. Ingerson, who has charge of the Arts and Crafts section at the Panama Exposition: "Our good friend and patron, Mrs. Adolph B. Spreckels, is redecorating a house of twenty-two rooms to be used as Studio Show Rooms, where paintings and drawings will be hung, and all kinds of objects d'art shown to advantage. Already hundreds of rare things have been sent to Mrs. Spreckels from Europe to be offered for sale. The artists and merchants in San Francisco are sending contributions from

(Continued on page 29)

## TEACHING DESIGN IN CLASS (Pages 21-22)

Lillie W. T. Bennett

**G**IVEN an Art School, Class or a Club, a teacher may follow the successive steps of fundamental drawing and design. But most teachers of china painting seem to be given a class whose members are without art training and most firmly and unitedly insist upon flower painting only a thing they have seen and feel they can understand. If a private teacher and you are to continue to hold your class, you must sustain the interest and make the class feel that they are getting what they wish. They feel that is for what you were engaged. At the same time you will wish your class to do a little work and study the principles of decoration.

How are you to go about it?

If the mountain will not come to Mahomet, Mahomet must go to the mountain and it is also good psychology to begin with pupils on their own plans—just as you find them. Then begin with the naturalistic but encourage arrangement in the parts of the decorative.

First you will need some examples of these naturalistic arrangements to exhibit to your pupils. Examples of these arrangements are shown in Plate 1 examples 1 and 1 A. Plate 2, 1-3-7-8, etc. You can make further examples by translating conventional (abstract) and semi conventional designs into terms of the naturalistic. Take a piece of tracing paper and trace lightly any semi-conventional design, then using the flower that you have chosen draw on the tracing more firmly and in a naturalistic manner, keeping to the same or similar line arrangement. Example plate 1-5 could have been derived from 6, 1 from 3 and 2. 1 A Plate 1 naturalistic arrangement to repeat five times about the rim of a plate, 2 a semi-conventional arrangement, 3 a more abstract and 4 more abstract derivation, 5 and 6 are also derivations. Or divide your plate into any number of equal parts 3, 4, 5, etc. In one of the sections draw a naturalistic arrangement with any four well spaced parts of a flower as 1 A or D., repeat this about the plate. When your pupils become interested in these examples of naturalistic arrangement fill your studio with good examples of semi-conventional work. Have some new thing each week on exhibition but do not force the attention upon it. If you surround them with good things some one will admire and mention some one of the examples some day. Then you can argue and point out the good points of the design, its line, its light and dark and light, the color and what is most important the adaptability of the decoration to the form and to the use of the object. During the discussion some one, or you, may suggest that some one design might be more pleasing if the units were more compact. This would suggest an exercise in rearranging or rather respacing designs from the magazines making some parts larger, some smaller in an effort to better a design. Make some of these changes before the class, on the board, or on paper with the class looking on or get them to carry out some of the suggestions for you.

As soon as you can get the students to put pencil to paper, they will become interested and quite fascinated in seeing the difference a slight variation in spacing, etc., will make. Your battle will then be more than half won.

Have all the arrangements pinned up on the wall. Try and find some good point in each design. If you have time help each pupil carry out your suggestions, your criticism. But make no change without telling *why* you made it. That is do not say, simply, that the unit or a part of it would be better if larger. Tell them of the process by which you arrived at your decision; if the part of the unit is so small that it attracts attention unduly, the eye sees it alone, thus destroy-

ing the unity, the holding together of the design. Learning to analyse is one-half of the study of design understanding. To the beginner the first principles of design are always very confusing, it is a new field, he is very much at sea to where it all leads, easily discouraged. More personal help and encouragement will be needed during the early stages of the study than at any other period. Try and find all the good points possible at this time and emphasize only one or two very obvious points in each talk.

In Egyptian, Assyrian and Greek borders you will find much material for exercises in variation. Another valuable exercise is to have each pupil bring in an example, object, drawing of what he considers good in design. By encouraging an expression of the reasons why the design is liked you will not only develop the analytical powers but get an idea of the taste (the degree of art culture) of the person. Perhaps in working out these problems the students will be very much hampered by a limited knowledge of drawing. Show them that the principles of design are the same when applied to straight lines as to curved and flower and figure composition. Suggest the use of the straight line in the exercises and suggest the absolute need of drawing lessons. Now the battle may be won. You can now begin with the design problems, your system of composition supplemented with drawing. Draw flowers, fruit, from life for you do not wish your pupils to be limited to strict arrangements. If each design problem is applicable to china decoration, and occasionally developed upon the ware, a sense of doing actual, practical work will be developed.

## ROSE DESIGNS FOR THE COUNTRY HOME (Supplement)

W. K. Titze

## BOWL BORDER

1—Green bands, equal parts Yellow Green and Copenhagen Blue. Grey bands, Copenhagen Blue (light) Roman Gold for lines and basket motif. Roses, Yellow shaded with Yellow Brown and a little Brown Green. Hearts of roses Yellow Brown and Yellow Red.

## TEA PLATE DESIGN

11—Circular motif to be placed in center of plate. Roses First fire use Grey for white roses, Albert Yellow for the centers shaded with Yellow Brown and in deepest parts a touch of Yellow Red. Leaves, Yellow Green shaded with Grass Green, Brown Green, Russian Green. Make the leaves of many colors, Violet used lightly is a good color for shadow leaves. Retouch motif with same colors as in first fire. Band on outer edge is of Black with an inner line of gold. Circular motif to be outlined in Black.

111—Narrow green band, one part Yellow Green, one part Brown Green. Large green band, Grey Green. Yellow bands, Albert Yellow, use it medium strong. Work roses with Yellow shaded with Yellow Brown and Brown Green, centers of Yellow Brown and Yellow Red. All lines and space in back of rose tree is Black. Use a little gold in the upper portion of tree design and along the stems of tree.

IV—Use Dark Blue for Dusting in bands. Trace design in carefully. Outline with water black, or India ink, apply special dusting medium (thin), allow to stand about 10 minutes then dust on color. Allow this to stand a while then cut, with an orange wood stick, your design. Stems to be left white. Roses, any standard Rose color can be used. Leaves of Yellow Green. Lines of gold.

## A FLOWER VASE

V—Upper portion is worked as tea plate design No. IV.





ROSE DESIGNS FOR THE COUNTRY HOME—W. K. TITZE

JUNE 1915  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.

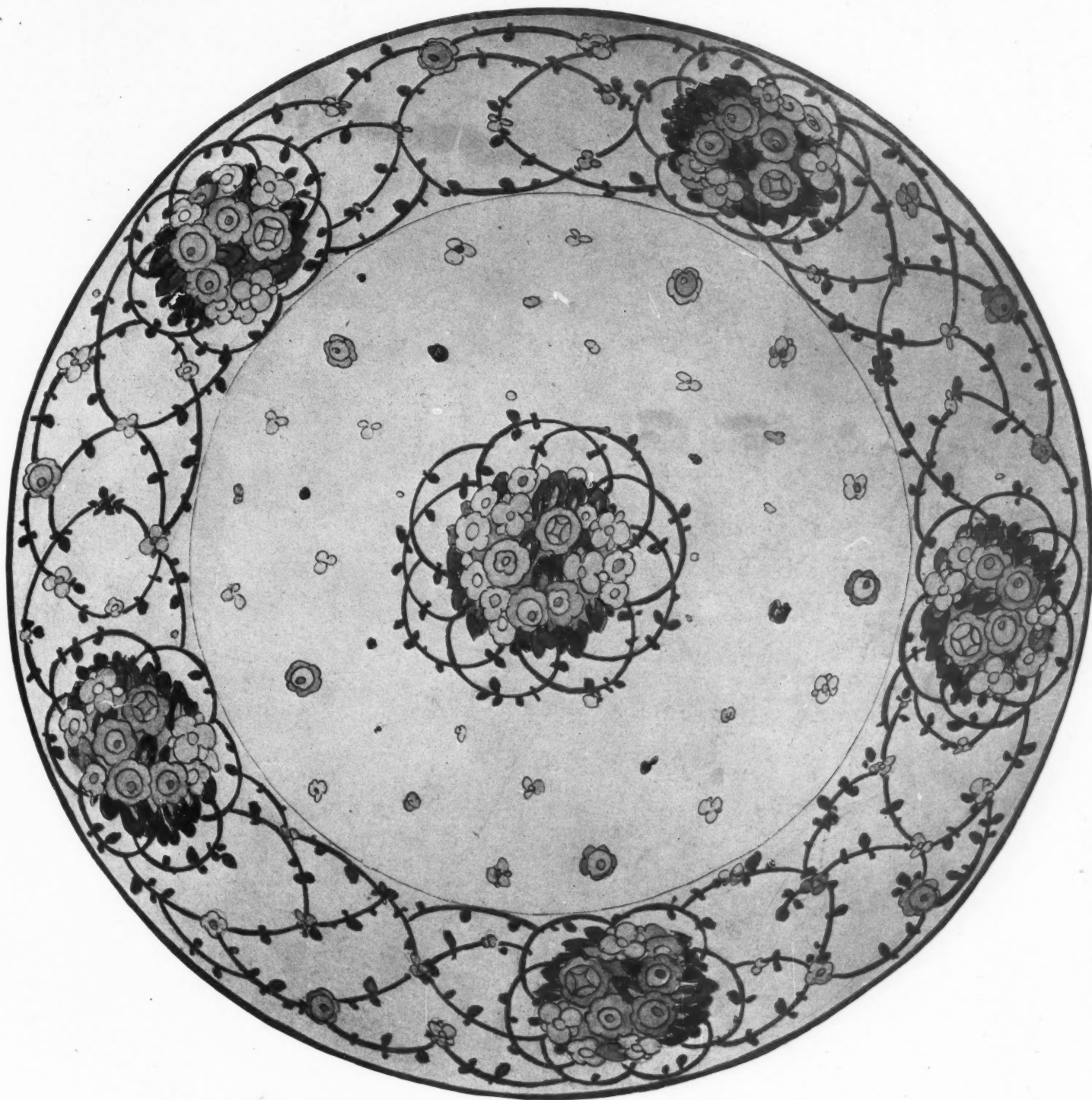
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Lower portion, trace in the roses, outline with india Ink. Dust with Copenhagen Grey. Wipe out roses and paint with any standard pink. Leaves of Yellow Green, accented with Dark Blue. Gold scrolls can be made with a pen or if larger scrolls are desired with a liner. Do not keep the design for the lower portion too perfect.

## TEA OR LUNCHEON SET

VI—Grey bands, 2 parts Waterloo Glaze and 1 part Grey Green. Use either Roman or Green Gold. Conventional rose motive is Cameo. Outline panels in Grey Green. Roses, use Blood Red very lightly for first fire. Second fire, use rose and shade with a little Violet. Keep leaves in warm tones of Green and Violet.

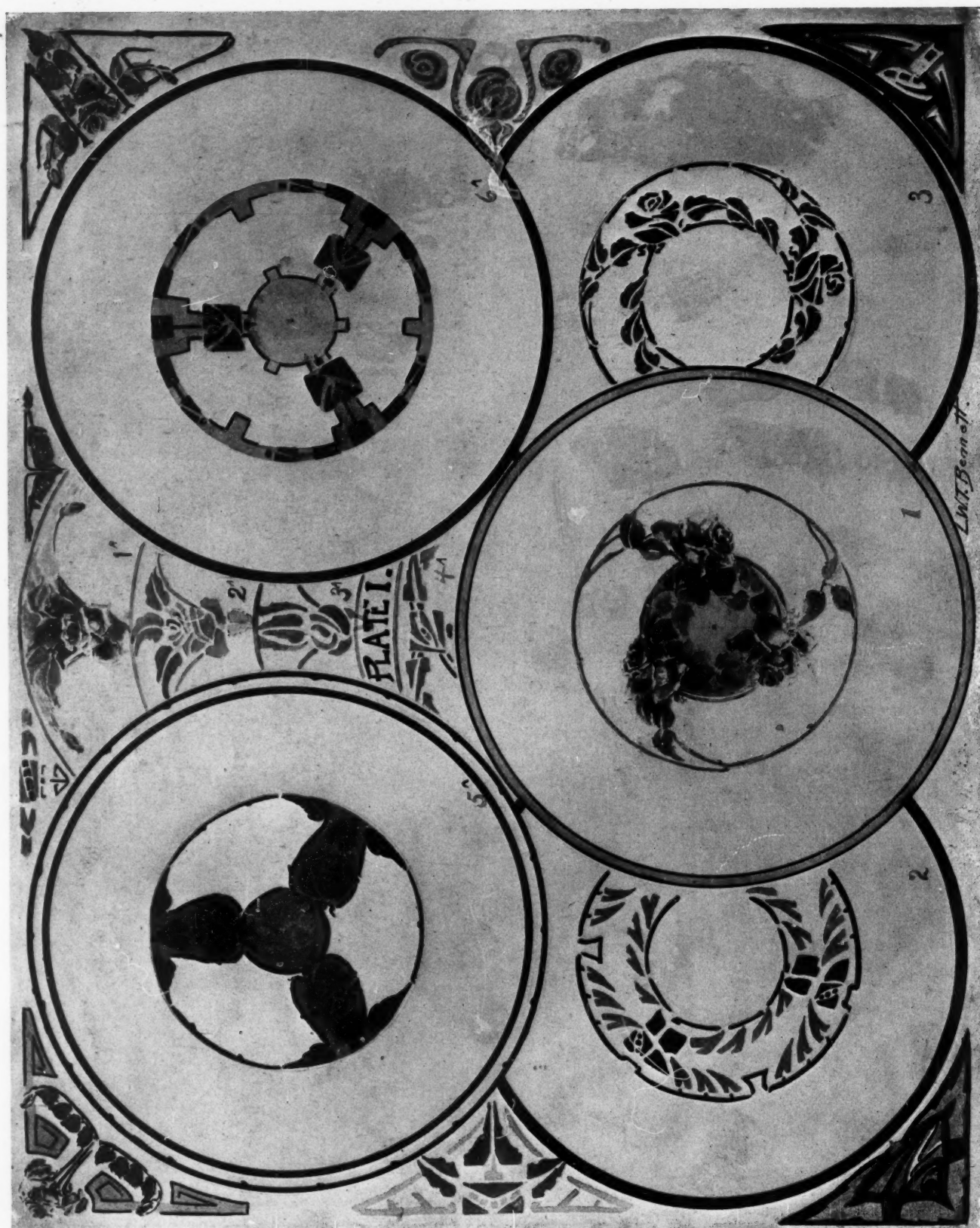


LUNCHEON SET IN ENAMELS—DOROTHEA WARREN O'HARA

**H**AVILAND china luncheon set. Plate design. The gold and outlining of flower should be done the first fire.

Second Fire—Float on enamels. Use extra hard enamels floated in thinly. Rose Pink enamel, Red enamel, Baby Blue

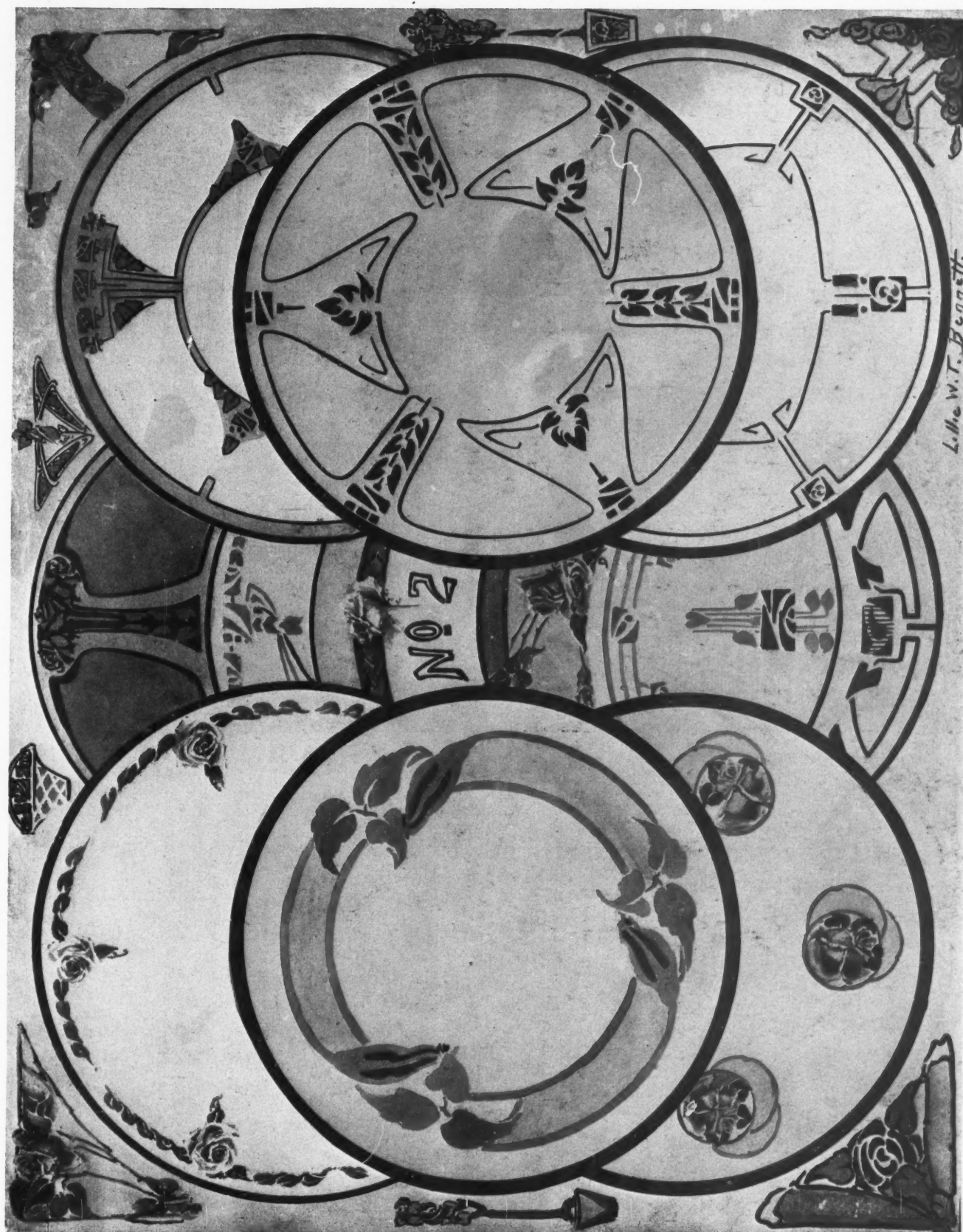
enamel, Light Violet enamel, Moss Green enamel, Ming Blue enamel. Gather enamel together with Warren's enamel medium. Thin with pure fresh turpentine and grind until very smooth.



GROUP No. 1, PLATE DESIGNS—LILLIE W. T. BENNETT

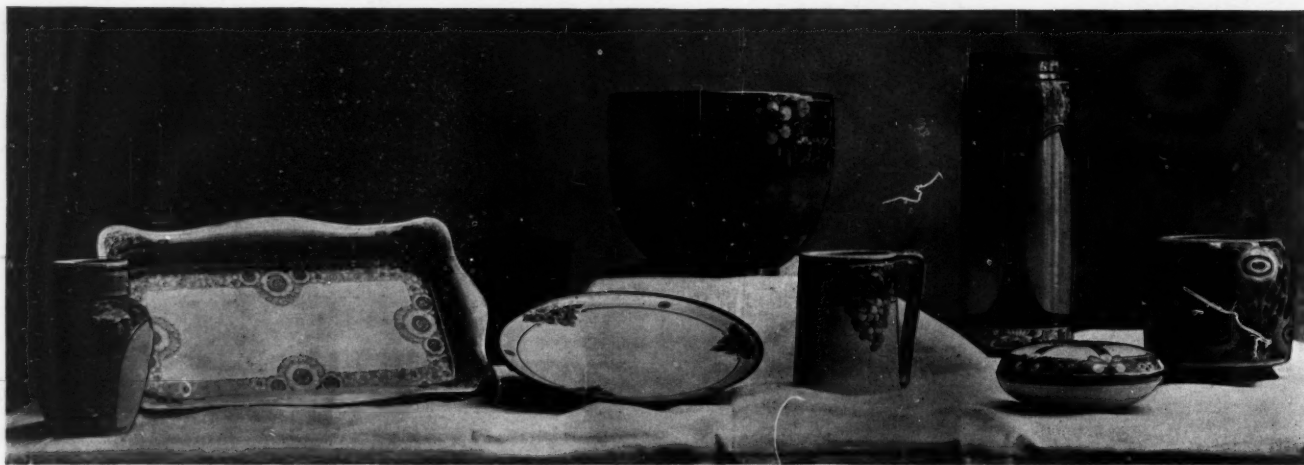
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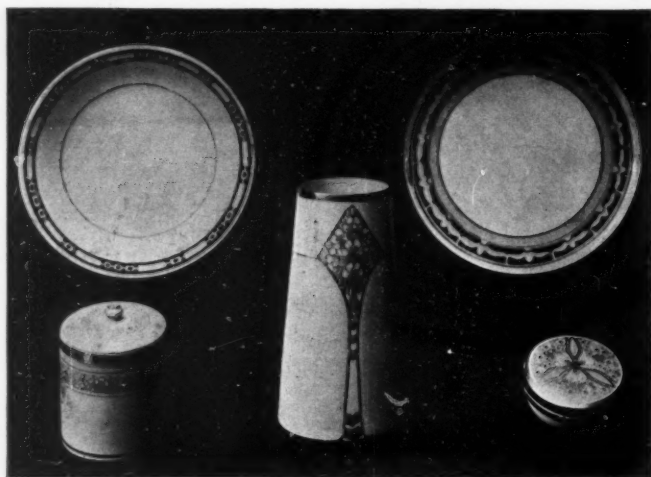


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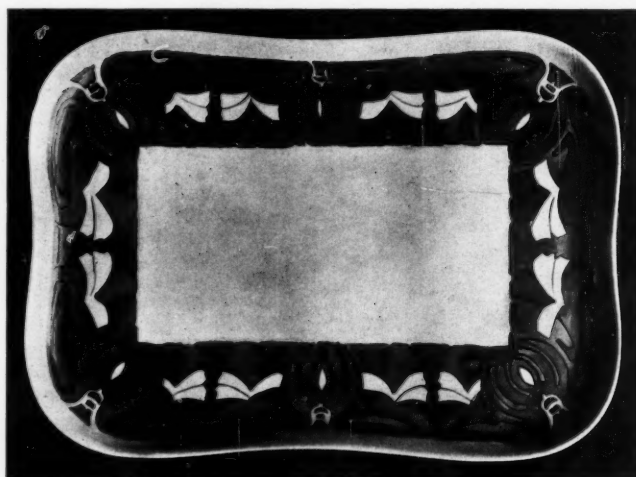
GROUP No. 2, PLATE DESIGNS—LILLIE W. T. BENNETT



MRS. RAY E. MOTZ



MRS. A. G. RICHWIFE



MRS. ONA C. JEFFREYS



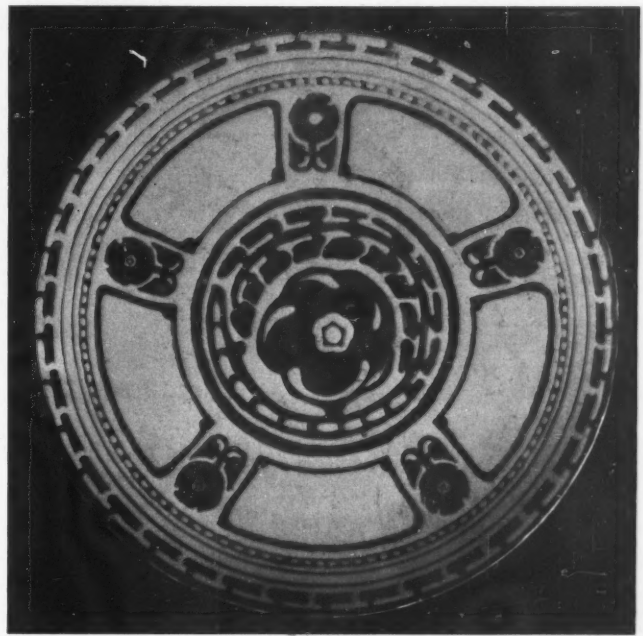
MRS. RAY E. MOTZ

CHAUTEAUQUA CLASS, MRS. L. VANCE PHILLIPS





MRS. ONA C. JEFFREYS



MRS. J. A. DEETER



MRS. LESLIE PATTERSON



MRS. CHAS. WARNER



GERTRUDE E. ROBERTSON

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS

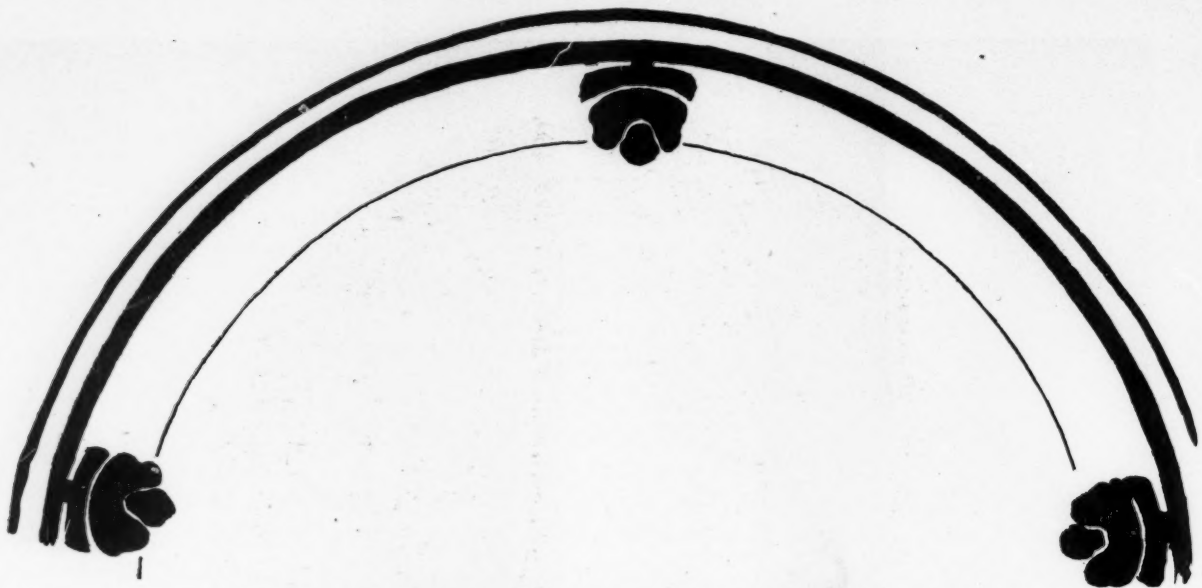


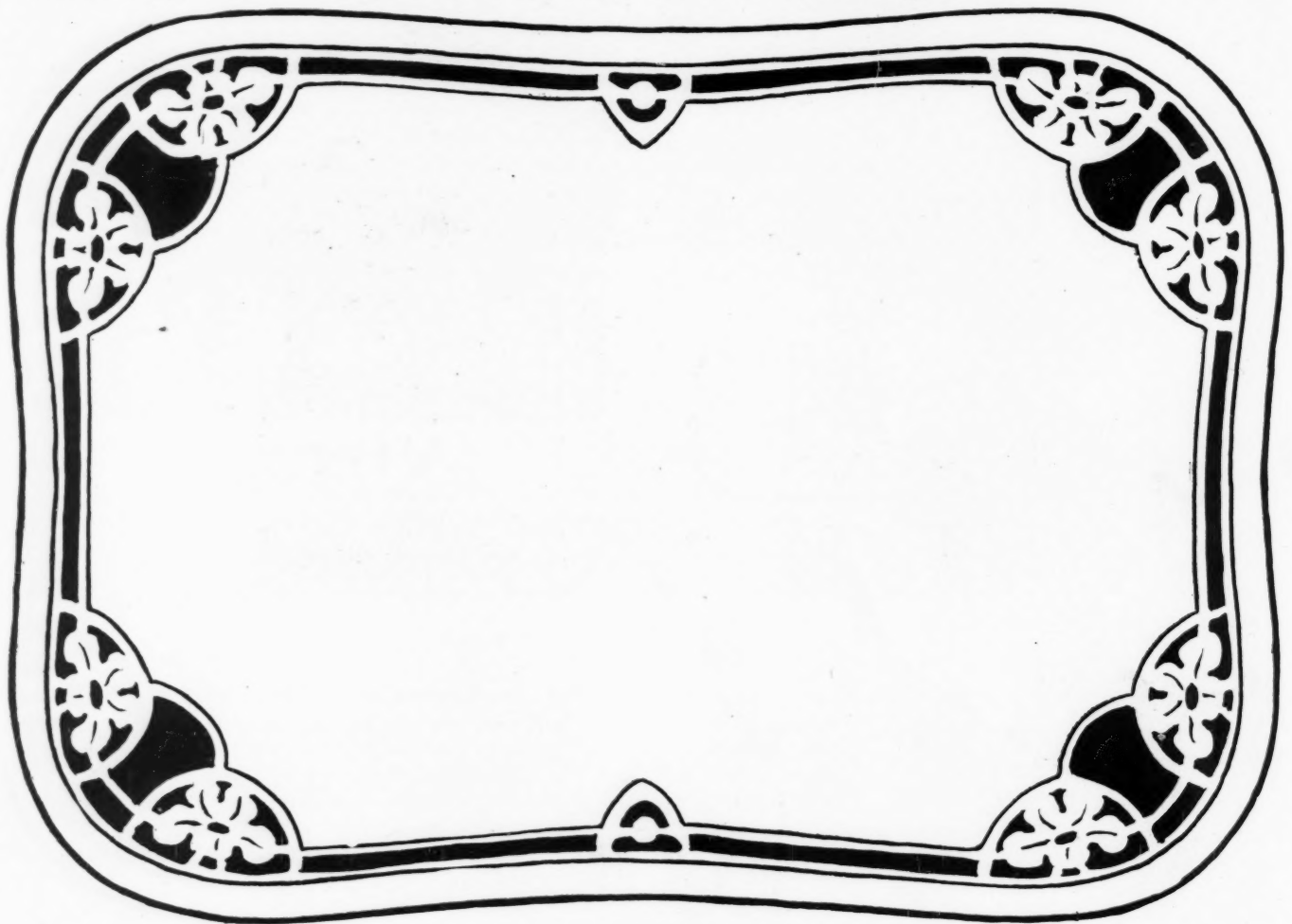
PLATE BORDER—MRS. RAY E. MOTZ

I WOULD suggest three treatments for this very simple plate design: First—Lay in design with Albert Yellow, toned with Yellow Red until a deep orange. The inside and outside bands Black.

Second—Float enamel then fire. Use as body Vance

Phillips' Chinese Blue with 1-6 Azure Glaze, thinned with turpentine. Outside and inside bands Olive Green.

Third—Dust Vance Phillips' Hair Brown on design. Paint bands on with same. If a little too strong in color tone for second fire with a little Pearl Grey.

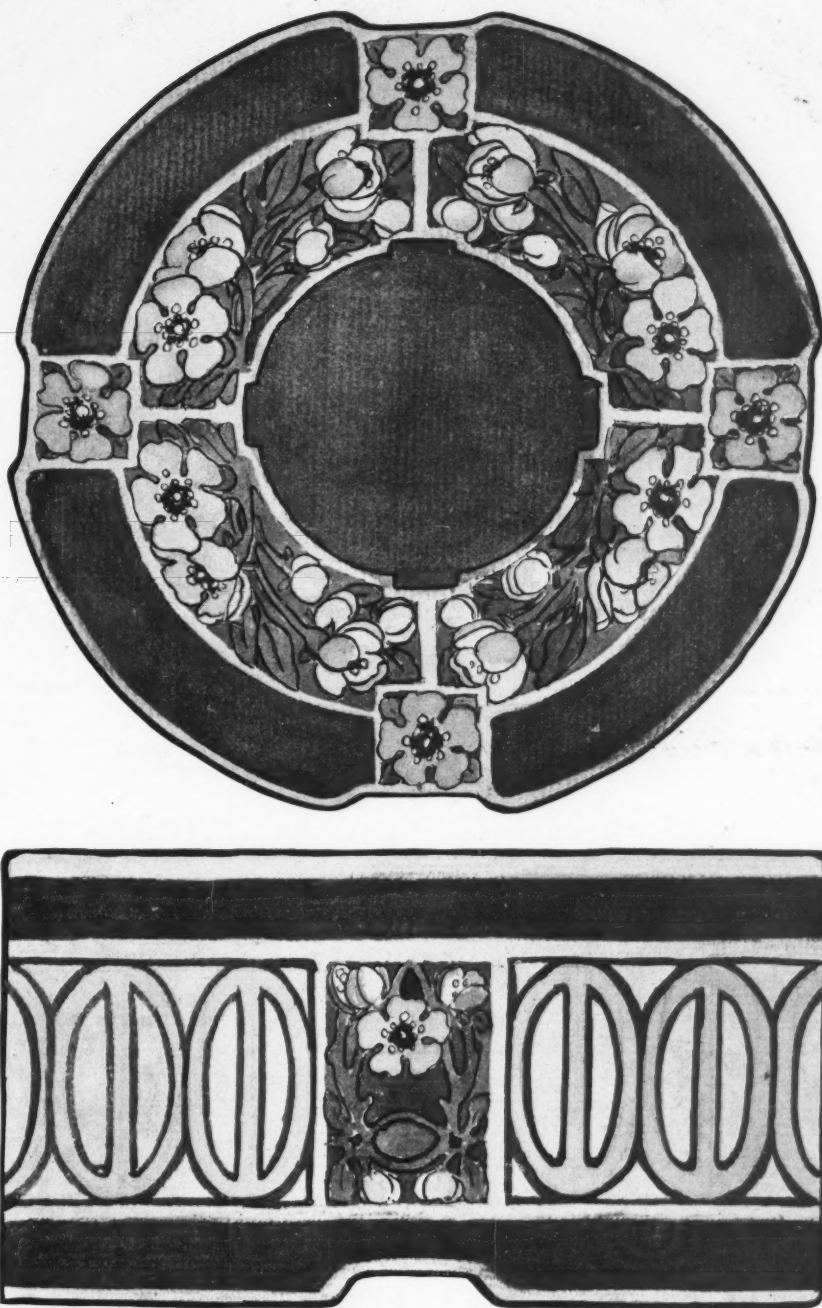


TRAY—MRS. RAY E. MOTZ

Paint with two shades of blue, leaving white outline and flower white. Dark blue outlines.

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS





BON BON BOX—MRS. RAY E. MOTZ

**A**PPLE blossoms delicate pink and cream. Use Vance Phillips white enamel for foundation for all colors, mix until the consistency of putty with fresh fat oil of turpentine and thin with fresh turpentine and grind until it pulls. Mix colors as follows: Vance Phillips' colors named. Other colors that correspond to these can be used as well, provided they fire at a low temperature. Creme—Albert Yellow toned with Ruby, until a dark grey yellow. Add a little white enamel. You can make two or three shades with same mixture.

Pink—Rose, toned with hair Brown.

Pink Violet—for some of tips of buds a little special Violet added to enamel Green, Apple Green, toned with Deep Purple Black. Add to desired shades. To enamel light green, Apple Green toned with Light Yellow. Outline whole design with Black, fill in centers with a little pure Yellow added to enamel. The very center with Coral enamel. Bands with gold. Also between the open work.

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



GERTRUDE E. ROBERTSON

## CERAMICS AT CHAUTAUQUA

*Mrs. L. Vance Phillips*

THE Ceramic department of Arts and Crafts school at Chautauqua Institution is here represented by the work of a few of its students and of the instructors.

The art department for some years has been under the direction of Henry Turner Bailey, editor of School Art Magazine. Mr. Bailey's exceptional training in the fine arts has given a high view point and a keen edge to his outlook. He has directed the decorative and practical arts with skill and with enthusiasm of a most infectious character. Mr. Bailey gives each morning to all the art teachers and students a talk on some



L. VANCE PHILLIPS

phase of art. He sets forth some definite principle, and with lantern slides gives the world's richest and most complete examples. He proves the same truth to hold in literature, and ends with its application to life, and all done in so bright and attractive a vein that both teachers and students hasten to their various classes with fresh inspiration and a new zeal.

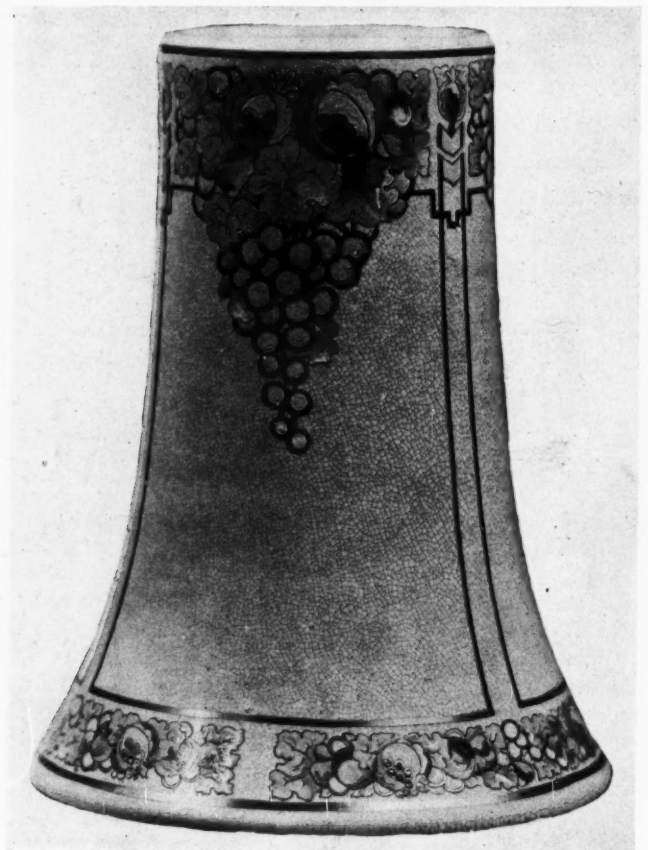
Ceramics have received generous encouragement and these studios have always been among the most important in the art colony.

Mrs. Vance Phillips for many years has been in charge of the ceramic department, herself a teacher, and bringing from New York new ideas, has continually increased the variety in style and design by inviting teachers of note or of special skill to join her.

Mrs. Ray E. Motz of Pittsburg has for three years been a most satisfactory instructor. Her skill and originality in design, combined with her rapid and almost perfect execution, has



MRS. CHARLES WARNER



EDNA EVANS



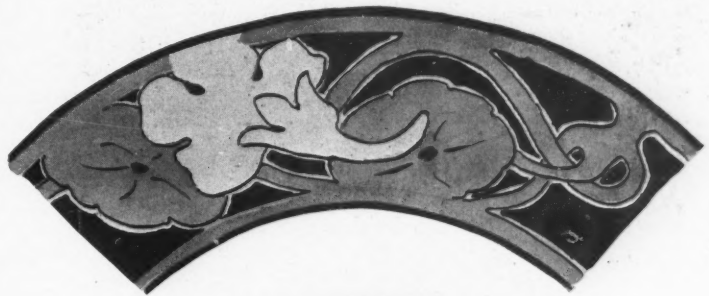
made the more formal decorations a pleasure and of easy accomplishment. Her method of eliminating the drudgery of tracing and of India ink and of putting the design free hand and at once into ceramic color is eagerly welcomed.

Mrs. Vance Phillips has shown exceptional interest in the theory and application of color harmonies. By charts this fascinating subject becomes an open book, and the student is enabled to express original color thoughts based on principles that all may learn. This season's special feature will be the study of color harmonies suitable to porcelain.



These borders are the detail drawing for saucer and lid of the marmelaide jar below. Treatment same as jar. For plate borders, treatment as follows: Outline design with black, using pen for fine even line. Float in background with blue enamel, using Banding Blue for foundation, toning with a little Ruby and Black and adding 1-6 Turquoise Glaze and two drops lavender oil; thin with turpentine and float on with pointed shader leaving white line around design, fire, then paint in bands and leaves with

a pretty Yellow Green Lustre and the flowers with Orange. Fire. Retouch lustres using Yellow over Orange in last fire.

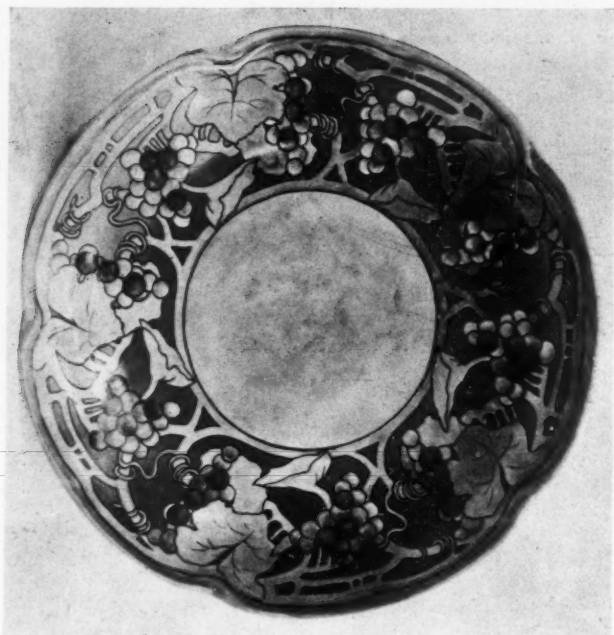


MARMALADE JAR—MRS. RAY E. MOTZ

**W**OULD suggest two treatments—Lustre: flowers in Orange and Yellow lustre. Leaves Light Green, black outline. Gold background; or dust the design with L. Vance

Phillip's Chinese Blue leaving ground white. This is a soft grey blue, makes a very pretty treatment with neither outline or background painted.

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS

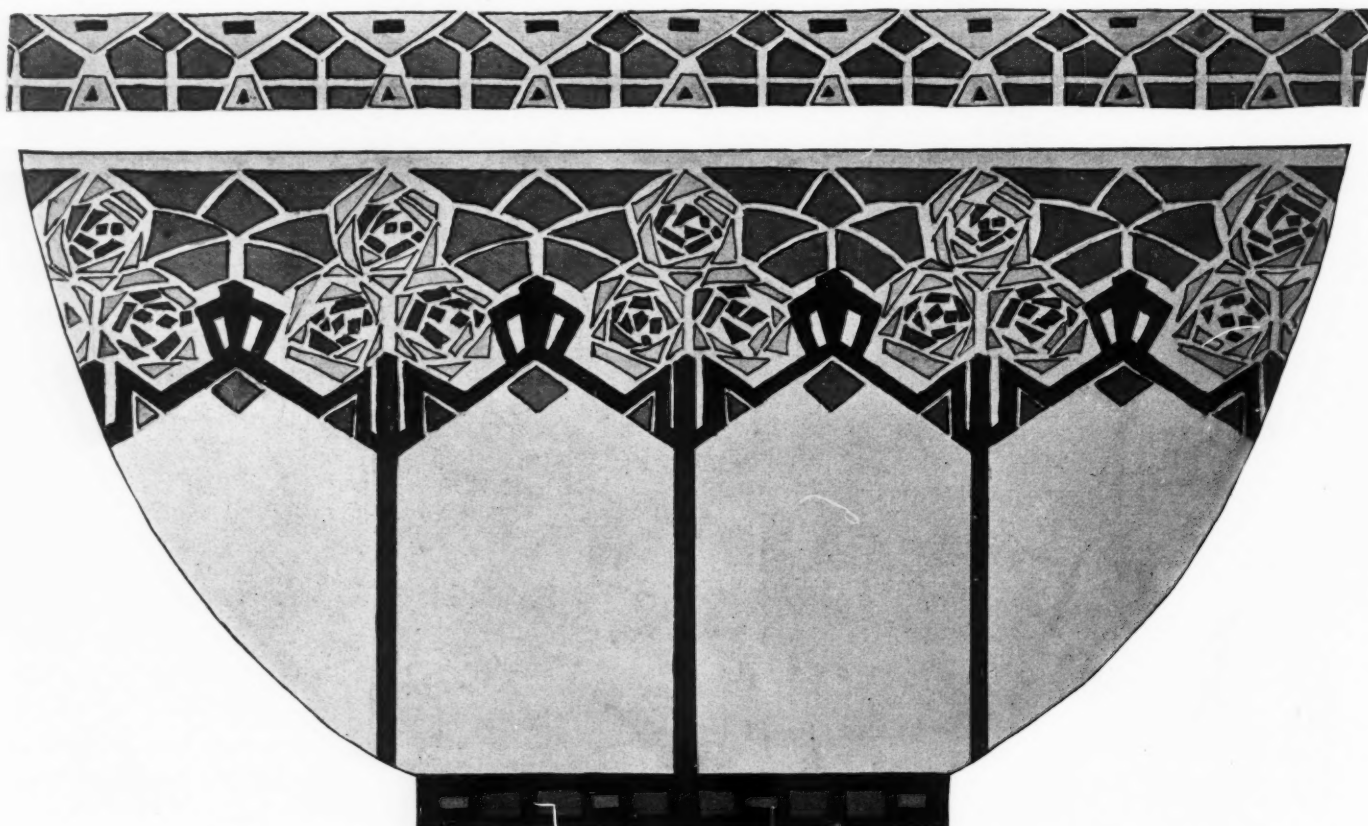


MRS. LESLIE PATTISON



MRS. NELLIE D. CLEMENT

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



BOWL, ROSE MOTIF—ELEANOR STEWART

**O**UTLINE Black. Dry in oven and paint geometrical forms with Gold. Flowers, Silver Yellow and Mixing Yellow, add enamel. Leaf forms Apple Green, with touch of Deep Purple one-eighth enamel. Carry same colors into border for inside of bowl, painting small dark spots with Gold. Retouch Gold.



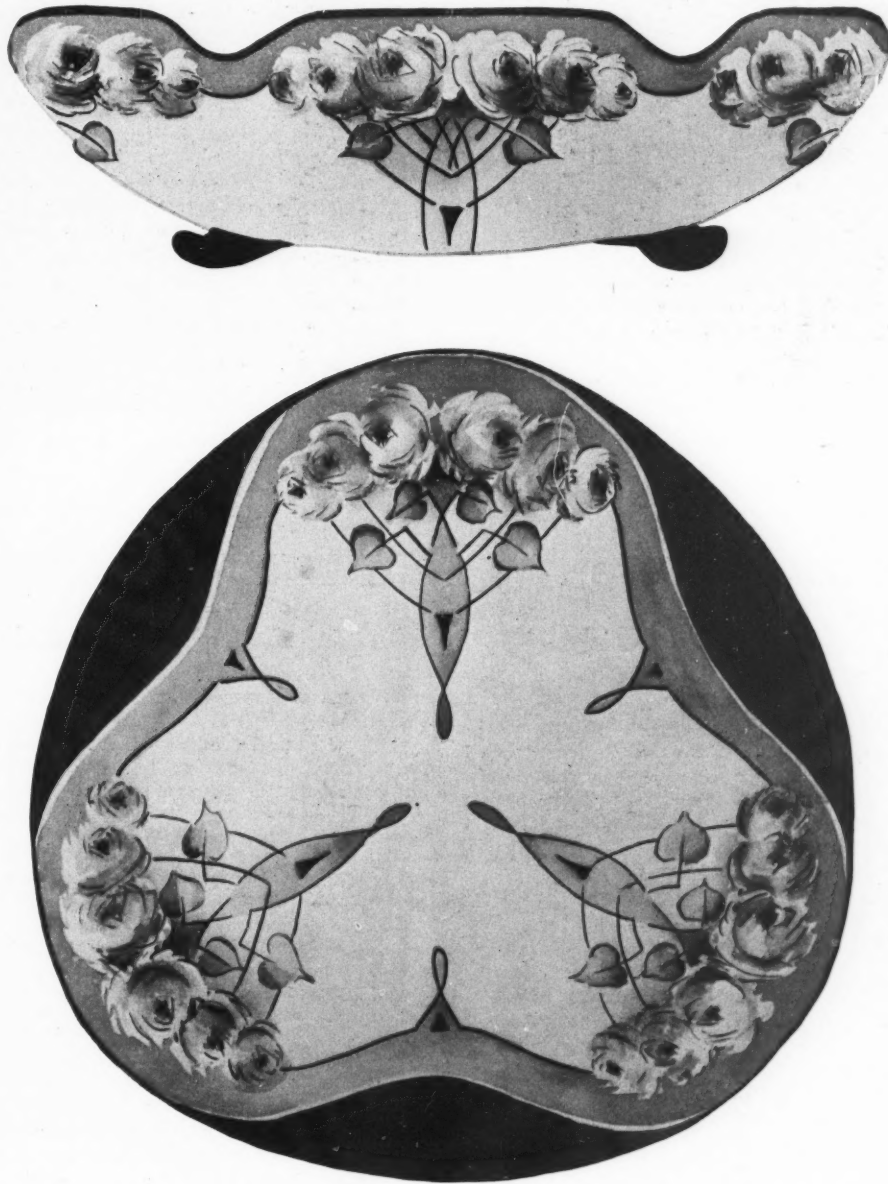
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their studios and shops. The response has been magical because the object is so worthy, as the money will be sent to help the widows, mothers and children of artists, sculptors, musicians and writers who have lost their lives in the war. If you are interested and feel that you can afford to, will you give some of your work to be sold for this cause? You may write or send

the work to Mrs. Spreckels, 2042 Vallejo St., San Francisco."

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Mrs. K. E. Cherry writes to us that she will be in Lincoln, Neb., from June 6 to 15, then will teach in Minneapolis and St. Paul, will be in Seattle on July 10th and will reach San Francisco on August 1st. Write to her for particulars.



BON BON, PINK ROSES—EDITH ALMA ROSS

**T**INT the edge a deep dark blue of Banding Blue and Brunswick Black, and the lighter band inside this with the same color much lighter. The roses are almost white on the upper edge with much pink in the centers and lower side. Paint them with English Pink accented with Deep Red Brown.

The leaves are put in very flat with a grey green made of Grass Green, Deep Blue Green, Albert Yellow and Brunswick Black, with a fine line on the lower edge of Brunswick Black. Put in all the other lines, stems, etc., with Gold.

## ROSE PLATE (Supplement)

Adeline More.

**F**LOWERS are painted with a very delicate wash of Blood Red and shaded with the same by using it a little heavier. Leaves, Apple Green, Yellow Green, Albert Yellow, Shading Green and Brown Green. Stems, Apple Green, Yellow Green, Albert Yellow and a little Brown Green. Background, Albert Yellow, Apple Green, Violet and a little Blood Red, Shading Green and Copenhagen Blue.

Second Fire—Retouch roses with Rose, centers, Rose and Blood Red, Yellow and Violet for the Shadows. Strengthen the remaining colors where it is necessary with the same colors as in first fire.

## STUDIO NOTE

Miss Mabel Dibble of Chicago, will be at the "Sweet Briar Farm," Charlevoix, Michigan, for the months of June, July and August.

## ANSWERS TO CORRESPONDENTS

*N. M. B.—Why do dark colors, especially black, chip off after firing when it is mixed with regular painting medium and thinned with turpentine?*

The trouble usually is that it is applied too heavily if you are using a good standard color.

*E. F.—Will you kindly tell me what a luncheon set consists of, and also the correct size of salad plates and bread and butter plates?*

Write to one of the large firms handling china and they can give you the information in regard to the luncheon set. Size of salad plates is 7½ inches and the bread and butters are 6 or 6½ inches.

*E. B.—1. Will you kindly tell me where I can find designs or something I can work into a design of flight of geese or storks? Study for peacock and also for parrots? I desire colors if possible but black and white would be a great help. Also looking for naturalistic and semi-naturalistic thistle design for vase.*

*2. How can one get these colors so often mentioned in the Studio, old blues, reds, pinks, etc., dull grey, red yellow and bright red, what do these mean, also what is dulled apple green and other colors?*

1. You can get almost any kind of a design by looking over the books in the art room of the public library.

2. Old blues, etc., and dull grey mean quiet dull colors without any brilliancy and are obtained by greying your color. You can grey most colors with a little dark grey, red yellow means a yellow with a reddish tone use a little carnation with Albert yellow or with yellow brown. Bright red means a bright shade of red, this might be several colors. Yellow red or carnation are both bright reds. Dulled apple green applies to the same as the dull greys and blues.

*M. E.—Can you please tell me how to mend a tankard that has a small piece right at the bottom broken out and lost. I am going to mend the crack on the inside with cement to hold them together but that little hole is more than I know what to do with.*

We do not know of any way to help you out of your troubles if the hole is very small you might cover it over with relief white but the mend would be noticeable.

*S. E. R.—1. I have recently fired a set of dinner plates decorated only with gold which came out all spotted. They are the best French china and seemed to be flawless. The spots look like acid had been put on and the glaze taken off. I shall be glad if you can tell me the cause.*

*2. Will you also tell me what medium to use in mixing Geo. W. Davis' Vitriifiable China Cement and what you consider the best cement for repairing broken china.*

1. It sounds as though there must be some gas or fumes in your kiln, it may be from a defective flue.

2. Water is probably the medium to use as that is the medium used in most of the cements on the market. Most any of the cements are good for they are all about the same thing.

*S. S. J. M.—Will you kindly tell me what to do to remove a blue stain on a Satsuma vase. The stain was on it when it was bought. I thought it might disappear in firing but it does not. The design does not cover it and it spoils the large cylinder vase.*

There is no way to remove the spot as it is probably some color that was in the clay when the vase was made. It is always best to plan your design so it covers any spot of this kind. Could you not put some tint over the spot so it will not be so noticeable?

*R. T.—1. What is the matter when a piece of china does not glaze well?*

*2. Is it wise to use the various glazes and for which firing?*

*3. What other method could one use to bring out the glaze?*

*4. When one uses unfluxed gold over color or on Belleek should one use two coats of unfluxed or should the second coat be roman gold?*

1. The piece is under-fired if it does not glaze.

2. It is not necessary to use any glazes as most of the colors now on the market contain the glaze.

3. The dry dusting method, in which the oil is painted on and the color dusted into it, glazes very easily though if you fire hotter you should have no trouble with glaze in any method.

4. Unfluxed gold should be used for both fires.

*E. G. T.—How are designs sent in black and white, their method?*

*2. Can matt colors be mixed with glaze or flux and get glazed surface effect?*

*3. Can white gold be used successfully over liquid silver?*

1. The design may be carried out in either charcoal or ink.

2. Yes.

3. Yes.

*W. J. B.—After I had fired a dish once small black specks appeared all over the china. What do you suppose the cause was? Could I remedy it?*

*2. What kind of brushes are best to use for china painting?*

*3. Is there any special pen to use for Black outlining?*

1. If the specks came out when there was no paint as well as when there was it was probably a poor grade of china and cannot be remedied.

2. It depends on the work you are doing. A camel's hair brush is best for realistic work.

3. Get an outlining pen from an art dealer.

*G. L. M.—1. How can I "fix" a piece of china that has scratches on the glaze? Can anything be put in and fired so as to hide the scratches?*

*2. How is china given a bisque finish? Is the piece decorated first or is it an overglaze given with last fire?*

*3. What number cone do you use in firing Satsuma enamel? Also enamels on French and German ware?*

*4. Is it possible to get an enamel color chart and also chart of dusting and standard colors?*

1. If the scratch is in a place so you can have the design come over it you could dry dust over it and it will probably cover it, there is no other way.

2. Do you mean a bisque finish over the entire piece, we have not heard of china being decorated in that manner so do not know, the matt colors have no glaze and have the bisque finish, perhaps that is what you meant.

3. Satsuma enamels are fired between an 017 and 018 cone and all others at about the same heat.

4. The Robineau Pottery has a color chart of Mrs. Cherry's dusting colors. But this reproduction of colors in printers ink is very unsatisfactory and for this reason they have not made a chart of standard colors and enamels.

*E. L. B.—Can you tell me what causes an unglazed, circular white spot having a well-defined center which sometimes appears on pieces after the fire? It looks as if some particles had struck it and burned there eating the glaze and also the color, if it be colored. These spots come singly or in groups and are sometimes large and sometimes very small. I have been firing for nine years using gas as fuel and have never had this difficulty until the last two years. I am now using a kiln purchased last summer and is satisfactory every other way.*

The trouble may be caused by dampness. Have you written to the manufacturers of the kiln, they may be able to help you.

*Mrs. H. G. W.—I have a vase with panels of green lustre that wasn't a success, will you please tell me what I can do with it, would another coat of green lustre help it or another coat of Mother of Pearl? Could I put on green matt color over the green lustre possibly two fires with the green matt.*

If the lustre is not too uneven another heavy coat of the green lustre may help it. The Mother of Pearl would not very likely affect it.

The lustre could be taken off easily with a china eraser as it erases very easily. The matt green could be dry dusted on in one fire very successfully.

*E. K.—1. After a lustre has been fired can it be painted over satisfactorily?*

*2. Will the Baby Grand China kiln do good firing?*

*3. I broke a leg off of a bowl. Is there any thing I could cement it on with paint over it and then fire?*

*4. Can black paint mixed with sugar and water be put on with a pen? I have not had success in doing it.*

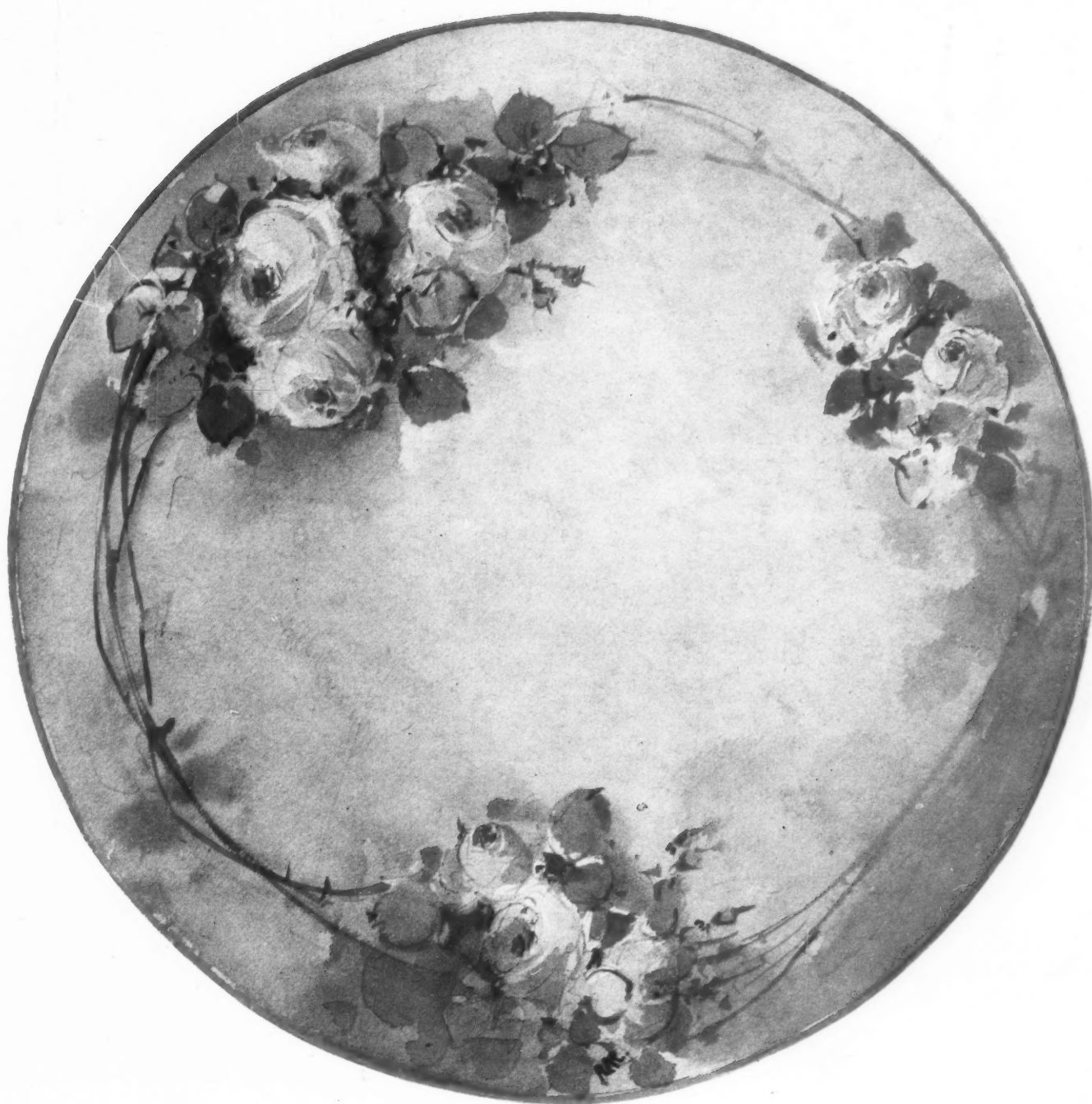
1. Yes.

2. We do not know anything about the kiln.

3. Use cement for mending china sold by all art dealers, it is mixed with water to the consistency of thick cream.

4. Yes, you probably did not rub the paint smooth enough and use it thin enough so it flows easily from the pen.





ROSE PLATE—ADELINE MORE

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